Syllabus and Course Scheme

Academic year 2025-26

M.A. – INDIAN MUSIC (VOCAL)
Semester Scheme

UNIVERSITY OF KOTA

MBS Marg, Swami Vivekanand Nagar,
Kota - 324 005, Rajasthan, India

Website: uok.ac.in

I-Year
I-Semester
Code-Paper I
PRINCIPLES OF MUSIC - I

100 Marks

Internal Assessment : - Max. Marks 30 Minimum Marks 12

Semester Assessment :- Max. Marks 70 Minimum Marks 28

04 Hrs Per Week

Scheme of Examination: -

Note:The paper consists of two sections:
Section -A carries 20 marks and consist of 10 short types of question of 2 marks each.
Section -B carries 50 marks divided into five sections. 5 questions of 10 marks each with internal choice.Candidates are required to attempt 5 questions selecting one question from each section, the word limit for each answer will be in 250 -300 words.

खंड-अ: 20 अंकों का है और इसमें 02 अंकों के 10 लघु प्रकार के प्रश्न शामिल हैं।
खंड-ब: 50 अंकोंकोपांचखंडोंमेंविभाजितकियागयाहै, प्रत्येक 10 अंकोंके 5 प्रश्नआंतरिकविकल्पहोंगे।प्रत्येक खंड से एक प्रश्नकाचयनकरतेहुए 5 प्रश्नोंकाउत्तरदेनाहोगा, प्रत्येकउत्तरकेलिएशब्दसीमा 250 -300 शब्दोंमेंहोगी।

Code-Paper II
HISTORY OF INDIAN MUSIC-I

100 Marks

Internal Assessment : - Max. Marks 30 Minimum Marks 12

Semester Assessment : - Max. Marks 70 Minimum Marks 28

04 Hrs Per Week

Scheme of Examination: -

Note:The paper consists of two sections:
Section -A carries 20 marks and consist of 10 short types of question of 2 marks each.
Section -B carries 50 marks divided into five sections. 5 questions of 10 marks each with internal choice.Candidates are required to attempt 5 questions selecting one question from each section, the word limit for each answer will be in 250 -300 words.

खंड-अ: 20 अंकों का है और इसमें 02 अंकों के 10 लघु प्रकार के प्रश्न शामिल हैं।

खंड-ब: 50 अंकों को पांच खंडों में विभाजित किया गया है, प्रत्येक 10 अंकों के 5 प्रश्न आंतरिक विकल्प होंगे। प्रत्येक खंड से एक प्रश्न का चयन करते हुए 5 प्रश्नों का उत्तर देना होगा, प्रत्येक उत्तर के लिए शब्द सीमा 250 -300 शब्दों में होगी।

Code-Paper III
(Practical - I)

200 Marks

Semester Assessment : - Max. Marks 200 Minimum Marks 100

16Hrs/Week

Code-Paper IV
(Practical - II)

200 Marks

Semester Assessment :- Max. Marks 200 Minimum Marks 100

16Hrs/Week

I Year
II Semester
Code -Paper V
PRINCIPLES OF MUSIC-II AND STUDY OF RAGANG

100 Marks

Internal Assessment :- Max. Marks 30 Minimum Marks 12

Semester Assessment :- Max. Marks 70 Minimum Marks 28

04 Hrs Per Week

Scheme of Examination: -

Note:The paper consists of two sections:
Section -A carries 20 marks and consist of 10 short types of question of 2 marks each.

Section -B carries 50 marks divided into five sections. 5 questions of 10 marks each with internal choice.Candidates are required to attempt 5 questions selecting one question from each section, the word limit for each answer will be in 250 -300 words.

खंड-अ: 20 अंकों का है और इसमें 02 अंकों के 10 लघु प्रकार के प्रश्न शामिल हैं।
खंड-ब: 50 अंकों को पांच खंडों में विभाजित किया गया है, प्रत्येक 10 अंकों के 5 प्रश्न आंतरिक विकल्प होंगे। प्रत्येक खंड से एक प्रश्न का चयन करते हुए 5 प्रश्नों का उत्तर देना होगा, प्रत्येक उत्तर के लिए शब्द सीमा 250 -300 शब्दों में होगी।

Code -Paper VI
HISTORY OF INDIAN MUSIC-II

100 Marks

Internal Assessment : - Max. Marks 30 Minimum Marks 12

Semester Assessment :- Max. Marks 70 Minimum Marks 28

04 Hrs Per Week

Scheme of Examination: -

Note:The paper consists of two sections:
Section -A carries 20 marks and consist of 10 short types of question of 2 marks each.
Section -B carries 50 marks divided into five sections. 5 questions of 10 marks each with internal choice.Candidates are required to attempt 5 questions selecting one question from each section, the word limit for each answer will be in 250 -300 words.

खंड-अ: 20 अंकों का है और इसमें 02 अंकों के 10 लघु प्रकार के प्रश्न शामिल हैं।
खंड-ब: 50 अंकों को पांच खंडों में विभाजित किया गया है, प्रत्येक 10 अंकों के 5 प्रश्न आंतरिक विकल्प होंगे। प्रत्येक खंड से एक प्रश्न का चयन करते हुए 5 प्रश्नों का उत्तर देना होगा, प्रत्येक उत्तर के लिए शब्द सीमा 250 -300 शब्दों में होगी।

Code -Paper VII
(Practical - III)

200 Marks

Semester Assessment :- Max. Marks 200 Minimum Marks 100

16 Hrs/Week

Code -Paper VIII
(Practical - IV)

200 Marks

Semester Assessment : - Max. Marks 200 Minimum Marks 100

16 Hrs/week

II Year
III Semester
Code-Paper IX
Voice Culture and Philosophy of Music

100 Marks

Internal Assessment : - Max. Marks 30 Minimum Marks 12

Semester Assessment :- Max. Marks 70 Minimum Marks 28

04 Hrs Per Week

Scheme of Examination: -

Note:The paper consists of two sections:
Section -A carries 20 marks and consist of 10 short types of question of 2 marks each.
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खंड-अ: 20 अंकों का है और इसमें 02 अंकों के 10 लघु प्रकार के प्रश्न शामिल हैं।
खंड-ब: 50 अंकों को पांच खंडों में विभाजित किया गया है, प्रत्येक 10 अंकों के 5 प्रश्न आंतरिक विकल्प होंगे। प्रत्येक खंड से एक प्रश्न का चयन करते हुए 5 प्रश्नों का उत्तर देना होगा, प्रत्येक उत्तर के लिए शब्द सीमा 250 -300 शब्दों में होगी।

III Semester

Code-Paper X
Psychology of Music

100 Marks

Internal Assessment : - Max. Marks 30 Minimum Marks 12

Semester Assessment : - Max. Marks 70 Minimum Marks 28

04 Hrs Per Week

Scheme of Examination: -

Note:The paper consists of two sections:
Section -A carries 20 marks and consist of 10 short types of question of 2 marks each.
Section -B carries 50 marks divided into five sections. 5 questions of 10 marks each with internal choice.Candidates are required to attempt 5 questions selecting one question from each section, the word limit for each answer will be in 250 -300 words.

खंड-अ: 20 अंकों का है और इसमें 02 अंकों के 10 लघु प्रकार के प्रश्न शामिल हैं।
खंड-ब: 50 अंकों को पांच खंडों में विभाजित किया गया है, प्रत्येक 10 अंकों के 5 प्रश्न आंतरिक विकल्प होंगे। प्रत्येक खंड से एक प्रश्न का चयन करते हुए 5 प्रश्नों का उत्तर देना होगा, प्रत्येक उत्तर के लिए शब्द सीमा 250 -300 शब्दों में होगी।

Code -Paper XI
(Practical - V)

200 Marks

Semester Assessment :- Max. Marks 200 Minimum Marks 100

16 Hrs/Week

Code -Paper XII
(Practical - VI)

200 Marks

Semester Assessment :- Max. Marks 200 Minimum Marks 100

16 Hrs/week

II Year
IV Semester
Code -Paper XIII
Voice Culture, Philosophy of Music& study of Raagang

100 Marks

Internal Assessment :- Max. Marks 30 Minimum Marks 12

Semester Assessment : - Max. Marks 70 Minimum Marks 28

04 Hrs Per Week

Scheme of Examination: -

Note:The paper consists of two sections:
Section -A carries 20 marks and consist of 10 short types of question of 2 marks each.
Section -B carries 50 marks divided into five sections. 5 questions of 10 marks each with internal choice.Candidates are required to attempt 5 questions selecting one question from each section, the word limit for each answer will be in 250 -300 words.

खंड-अ: 20 अंकों का है और इसमें 02 अंकों के 10 लघु प्रकार के प्रश्न शामिल हैं।
खंड-ब: 50 अंकों को पांच खंडों में विभाजित किया गया है, प्रत्येक 10 अंकों के 5 प्रश्न आंतरिक विकल्प होंगे। प्रत्येक खंड से एक प्रश्न का चयन करते हुए 5 प्रश्नों का उत्तर देना होगा, प्रत्येक उत्तर के लिए शब्द सीमा 250 -300 शब्दों में होगी।

Code- Paper XIV
Psychology of Music& study of Raagang

100 Marks

Internal Assessment :- Max. Marks 30 Minimum Marks 12

Semester Assessment :- Max. Marks 70 Minimum Marks 28

04 Hrs Per Week

Scheme of Examination: -

Note:The paper consists of two sections:
Section -A carries 20 marks and consist of 10 short types of question of 2 marks each.
Section -B carries 50 marks divided into five sections. 5 questions of 10 marks each with internal choice.Candidates are required to attempt 5 questions selecting one question from each section, the word limit for each answer will be in 250 -300 words.

खंड-अ: 20 अंकों का है और इसमें 02 अंकों के 10 लघु प्रकार के प्रश्न शामिल हैं।

खंड-ब: 50 अंकों को पांच खंडों में विभाजित किया गया है, प्रत्येक 10 अंकों के 5 प्रश्न आंतरिक विकल्प होंगे। प्रत्येक खंड से एक प्रश्न का चयन करते हुए 5 प्रश्नों का उत्तर देना होगा, प्रत्येक उत्तर के लिए शब्द सीमा 250 -300 शब्दों में होगी।

Code -Paper XV
(Practical - VII)

200 Marks

Semester Assessment : - Max. Marks 200 Minimum Marks 100

16 Hrs/Week

Code -Paper XVI
(Practical - VIII)

200 Marks

Semester Assessment :- Max. Marks 200 Minimum Marks 100

16 Hrs/Week

M.A. Indian Music
I Semester
Code -Paper I
PRINCIPLES OF MUSIC – I

Scheme of Examination: -

Note:The paper consists of two sections:
Section -A carries 20 marks and consist of 10 short types of question of 2 marks each.
Section -B carries 50 marks divided into five sections. 5 questions of 10 marks each with internal choice.Candidates are required to attempt 5 questions selecting one question from each section, the word limit for each answer will be in 250 -300 words.

खंड-अ: 20 अंकों का है और इसमें 02 अंकों के 10 लघु प्रकार के प्रश्न शामिल हैं।
खंड-ब: 50 अंकों को पांच खंडों में विभाजित किया गया है, प्रत्येक 10 अंकों के 5 प्रश्न आंतरिक विकल्प होंगे। प्रत्येक खंड से एक प्रश्न का चयन करते हुए 5 प्रश्नों का उत्तर देना होगा, प्रत्येक उत्तर के लिए शब्द सीमा 250 -300 शब्दों में होगी।

Internal Assessment: 30 Semester Assessment: 70 Max. Marks 100

Unit – I

1. Detailed Study of Shruti &Swar.
2. Types of scales: Diatonic, Chromatic & Equally tempered.

Unit – II

1. Shruti, Swar discourse of Bharat, Shrangdev and Ahobal.
2. Views of Pt. Bhatkhande, Pt. Omkar Nath Thakur and Lalit Kishore Singh about Shruti Swar and Scales.

Unit – III

1. Modern Shudha scale of Hindustani and Karnatak Music.
2. Main Musical Instruments and Musical Forms. of Karnatik Music.

Unit – IV

1. General idea of the forms of Hindustani Classical Music.
2. Various Musical forms of Semi Classical Music-Thurmri, Dadara, Kajari, Chaiti, Ghazal etc.

Unit – V

1. Haveli Sangeet.
2. Gurmat Sangeet

Code -Paper II
History Of Indian Music - I
Scheme of Examination: -

Note:The paper consists of two sections:
Section -A carries 20 marks and consist of 10 short types of question of 2 marks each.
Section -B carries 50 marks divided into five sections. 5 questions of 10 marks each with internal choice.Candidates are required to attempt 5 questions selecting one question from each section, the word limit for each answer will be in 250 -300 words.

खंड-अ: 20 अंकों का है और इसमें 02 अंकों के 10 लघु प्रकार के प्रश्न शामिल हैं।
खंड-ब: 50 अंकों को पांच खंडों में विभाजित किया गया है, प्रत्येक 10 अंकों के 5 प्रश्न आंतरिक विकल्प होंगे। प्रत्येक खंड से एक प्रश्न का चयन करते हुए 5 प्रश्नों का उत्तर देना होगा, प्रत्येक उत्तर के लिए शब्द सीमा 250 -300 शब्दों में होगी।

Internal Assessment: 30 **Semester Assessment: 70** **Max. Marks 100**

Unit – I

1. Origin of Music.
2. Evolution and development of Indian Music during ancient time with special reference to the works of Bharat, Matang,Narad (Sangeet makarand) & Sharangdev.

Unit – II

1. Evolution and development of Indian Music during medieval and modern ages with special reference to the works of Lochan, Ramamatya, Ahobal, Bhavbhatt, Vyankatmukhi, Pt. Bhatkhande and Pt. Vishnu DigamberPaluskar.

Unit – III

1. Evolution and Growth of the Various musical forms, Gram Ragas, Bhasha and Vibhasha.

Unit – IV

1. General Studey of Music during Vedic period with reference of SaamGaan.

Unit –V

1. Study of Music with special reference of Natya Shastra.

Theory Paper
Code -Paper V
Principles Of Music- II

And Study Of Ragang

Scheme of Examination: -

Note:The paper consists of two sections:

Section -A carries 20 marks and consist of 10 short types of question of 2 marks each.
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खंड-अ: 20 अंकों का है और इसमें 02 अंकों के 10 लघु प्रकार के प्रश्न शामिल हैं।
खंड-ब: 50 अंकों को पांच खंडों में विभाजित किया गया है, प्रत्येक 10 अंकों के 5 प्रश्न आंतरिक विकल्प होंगे। प्रत्येक खंड से एक प्रश्न का चयन करते हुए 5 प्रश्नों का उत्तर देना होगा, प्रत्येक उत्तर के लिए शब्द सीमा 250 -300 शब्दों में होगी।

Internal Assessment: 30 Semester Assessment : 70 Max. Marks 100

Unit – I

1. General idea of Geeti and Vani.
2. Detailed Study of Ragang & Ragas.
   A. Kanhda Ang-Darbari Kanhda, Nayaki Kanhda, Abhogi Kanhda etc.
   B. SarangAng -Vrindvani Sarang, MadmaadSarang,Shudha Sarang etc.
   C. KalyanAng- Yaman Kalyan, Puriya Kalyan Shyam Kalyan etc.

Unit – II

1. Chief Charactaristics of different Gharanas of Hindustani Vocal Music.
2. Impact of folk Music on Classical Music & Vice-Versa.

Unit – III

1. Techniques & presentation of VrindaVadan&Vrind-Gaan in ancient & Modern ages.
2. General Idea of Rabindra Sangeet.

Unit – IV

1. Ancient & Modern Western Scales.
2. Division of a scale according to the number of severts and cents in a scale.

Unit – V

1. Knowledge of Katpayadi System.
2. Basic Principles of Sound & Harmonics.

Code -Paper VI
History of Indian Music - II

Scheme of Examination: -

Note:The paper consists of two sections:
Section -A carries 20 marks and consist of 10 short types of question of 2 marks each.
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खंड-अ: 20 अंकों का है और इसमें 02 अंकों के 10 लघु प्रकार के प्रश्न शामिल हैं।
खंड-ब: 50 अंकों को पांच खंडों में विभाजित किया गया है, प्रत्येक 10 अंकों के 5 प्रश्न आंतरिक विकल्प होंगे। प्रत्येक खंड से एक प्रश्न का चयन करते हुए 5 प्रश्नों का उत्तर देना होगा, प्रत्येक उत्तर के लिए शब्द सीमा 250 -300 शब्दों में होगी।

Internal Assessment: 30 Semester Assessment : 70 Max. Marks100

Unit – I

1. Historical evolution of Pakhawaj, Veena, Sitar, Sarod, Tabla and Flute.

Unit – II

1. General idea of the factors that differentiate Karnatik Music and Hindustani Music; Improvisation, Performance style, Instruments, Origin etc.

Unit – III

1. Special Study of the 'Trinity' of Karnatic Music; Tyagaraj, Muthuswami & Shyama Shastri.

Unit – IV

1. Evolution of Indian and Western Notation system.

Unit – V

1. Efforts for development of the art of music by various Institutions and Artists in the post – independent era in the field of teaching, performance and writing.

Paper – III, IV,VII & VIII – Practical (Vocal)
Syllabus - Practical – I, II, III & IV

Paper – III & VII – Practical: Division of Marks	**8 Hours for each paper**
Lasting for 1:30 hrs per candidate at the maximum	
(a) Raga of Examiner's Choice (Slow khyal)	100 Marks
(b) Ragas of Examiner's Choice atleast two fast Khyals	30 Marks
(c) Alaps in two Ragas	30 Marks
(d) Singing of Dhrupad etc.	30 Marks
(e) Tuning of Tanpura.	10 Marks
	Total 200 Marks

Paper IV – Practical : Division of Marks	**08 Hours**
Lasting for 1:30 hours per candidate of the Maximum.	
(a) Stage Performance	120 Marks
(b) Light or Semi-classical Performance	80 Marks
	Total 200 Marks

Paper- VIII Practical : Division of Marks	**08Hours**
Lasting for 1:30 hours per candidate of the Maximum.	
(a) Notation Writing.	60 Marks
(b) Comparative & Critical Study of Ragas.	60 Marks

(c) Stage Performance 80 Marks

Total 200 Mark

Note: Question paper will be set at the spot by the Board of Examiners in consultation with internal examiners

Paper III and IV

Compulsory Group: Bhairav, Yaman, AlhaiyaBilaval,

Optional Group:

(i) Shyam Kalyan, Puria Kalyan, Jait Kalyan, Hansdhwani

(ii) Yamani Bilawal, Devgiri Bilawal, Kukubh Bilawal Sarparda Bilawal.

(iii) Jogia, Vibhas (Bhairav Ang), Gunakri (Bhairav Ang), Basant Mukhari.

Note:

1. Candidate are required to prepare all the Ragas from the compulsory group very throughly with extensive elaboration.
2. Any two from prescribed three groups may be selected and at least two ragas from each group may be prepared.
3. Candidate are to required prepare any two fast Khayals from the remaining ragas.
4. all nine (09) Ragas are to be prepared with seven (07)Vilambit Khayals and Fast Khayals and two Fast Khayals.
5. Candidates should learn any two composition from the following : Dhrupad, Dhamar, Tarana with full Gayaki from the above Ragas or Thumri, Tarana with full Gayaki from the above Ragas or, Thumri, Tapa- in any Raga.
6. Special attention should be given toward artistic presentation while preparing seventeen Ragas.
7. Variety to Tals may be kept in view for Khayals.

Paper VII & VIII

Compulsory Group : Bageshwari, Jaijaiwanti, Darbari Kanhada, Brindavani Sarang.

Optional Group:

(i) Jhinjhoti, Rageshri, Narayani, Khambavati, Malgunji.

(ii) Nayaki Kanhada, Sugharai Kanhada, Abhogai Kanhada, Shahana Kanhada.

(iii) Shudha Sarang, Madhymad Sarang and Lanka Dahan Sarang.

Note:

1. Candidate are required to prepare all the Ragas from the compulsory group very throughly with extensive elaboration
2. Any two from prescribed three groups may be selected and at least two ragas from each group may be prepared.

3. Candidate are to required prepare any two fast Khayals from the remaining ragas.
4. All ten (10) Ragas are to be prepared with seven (07) Vilambit Khayals and Fast Khayals and three Fast Khayals.
5. Candidates should learn any two composition from the following : Dhrupad, Dhamar, Tarana with full Gayaki from the above Ragas or Thumri, Tarana with full Gayaki from the above Ragas or, Thumri, Tapa- in any Raga.
6. Special attention should be given toward artistic presentation while preparing seventeen Ragas.
7. Variety to Tals may be kept in view for Khayals.

II Year

III Semester

Code -Paper IX

Voice Culture and Philosophy of Music

Scheme of Examination: -

Note:The paper consists of two sections:

Section -A carries 20 marks and consist of 10 short types of question of 2 marks each.
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खंड-अ: 20 अंकों का है और इसमें 02 अंकों के 10 लघु प्रकार के प्रश्न शामिल हैं।

खंड-ब: 50 अंकों को पांच खंडों में विभाजित किया गया है, प्रत्येक 10 अंकों के 5 प्रश्न आंतरिक विकल्प होंगे। प्रत्येक खंड से एक प्रश्न का चयन करते हुए 5 प्रश्नों का उत्तर देना होगा, प्रत्येक उत्तर के लिए शब्द सीमा 250 -300 शब्दों में होगी।

Internal Assessment: 30 Semester Assessment : 70 Max. Marks100

Unit – I

1. Anatomy and Physiology of Throat.
2. Anatomy & Physiology of Ear.

Unit – II

1. Human voice & its Technique.
2. Elementary theory of sound – Its production & propagation.

Unit – III

1. Art & concept of Beauty.
2. Place of Music in Five Arts.

Unit – IV

1. Application of general Principles & ideas of aesthetics in Music.
2. Music as the embodiment of the spirit of Indian Art and culture.

Unit – V

1. Art appreciation and music listening.
2. Music & Religion.

Code - Paper - X

Psychology of Music

Scheme of Examination: -

Note:The paper consists of two sections:
Section -A carries 20 marks and consist of 10 short types of question of 2 marks each.
Section -B carries 50 marks divided into five sections. 5 questions of 10 marks each with internal choice.Candidates are required to attempt 5 questions selecting one question from each section, the word limit for each answer will be in 250 -300 words.

खंड-अ: 20 अंकों का है और इसमें 02 अंकों के 10 लघु प्रकार के प्रश्न शामिल हैं।

खंड-ब: 50 अंकों को पांच खंडों में विभाजित किया गया है, प्रत्येक 10 अंकों के 5 प्रश्न आंतरिक विकल्प होंगे। प्रत्येक खंड से एक प्रश्न का चयन करते हुए 5 प्रश्नों का उत्तर देना होगा, प्रत्येक उत्तर के लिए शब्द सीमा 250 -300 शब्दों में होगी।

Internal Assessment: 30 Semester Assessment: 70 Max. Marks100

Unit – I

1. Music & Psychology: Meaning of Psychology, Definations of Psychology and Music, Fields and scope of Psychology and Music.
2. Relation of Psychology with Music, Psychological effect of Music.

Unit – II

1. Applications of music in Educational Psychology.
2. Applications of Music in Socio-Psychology.

Unit – III

1. Role of Music in Abnornal Psychology.
2. Role of Music in Industrial Psychology.

Unit – IV

1. Emotional Integration through music.
2. Mind and music: Meaning, States of Mind, Relation of Mind, Body and Music.

Unit – V

1. Taste in music with reference of Artist, Stage performance, Audience.

2. Music and Sensation: Meaning of sensation, Types of sensation, Hearing in Music.

Code -Paper - XIII
Voice Culture, Philosophy of Music& Study of Raagang

Scheme of Examination: -

Note:The paper consists of two sections:
Section -A carries 20 marks and consist of 10 short types of question of 2 marks each.
Section -B carries 50 marks divided into five sections. 5 questions of 10 marks each with internal choice.Candidates are required to attempt 5 questions selecting one question from each section, the word limit for each answer will be in 250 -300 words.

खंड-अ: 20 अंकों का है और इसमें 02 अंकों के 10 लघु प्रकार के प्रश्न शामिल हैं।

खंड-ब: 50 अंकों को पांच खंडों में विभाजित किया गया है, प्रत्येक 10 अंकों के 5 प्रश्न आंतरिक विकल्प होंगे। प्रत्येक खंड से एक प्रश्न का चयन करते हुए 5 प्रश्नों का उत्तर देना होगा, प्रत्येक उत्तर के लिए शब्द सीमा 250 -300 शब्दों में होगी।

Internal Assessment: 30 Semester Assessment : 70 Max. Marks100

Unit – I

1. Emotional experience in life through Music.
2. Functions of Music.

Unit – II

1. Pictorial aspect of Music.
2. Role of Music in Indian Philosophy.

Unit – III

1. Concept of Music in the Western World.
2. Raag & Rasa.

Unit – IV

1. Aesthetic experience through the art of Music.
2. Importance of Voice Culture in Indian Music.

Unit – V

1. Detailed Study of Ragang & Ragas.
   I. BhairavAng :-
      A. Nat Bhairav
      B. Ahir Bhairav
      C. Bairagi Bhairav

   II. Kauns Ang :-
      A. Malkons
      B. Jogkons
      C. Chandrakauns

Paper Code - XIV
Psychology of Music & Study of Raagang

Scheme of Examination: -

Note:The paper consists of two sections:
Section -A carries 20 marks and consist of 10 short types of question of 2 marks each.
Section -B carries 50 marks divided into five sections. 5 questions of 10 marks each with internal choice.Candidates are required to attempt 5 questions selecting one question from each section, the word limit for each answer will be in 250 -300 words.

खंड-अ: 20 अंकों का है और इसमें 02 अंकों के 10 लघु प्रकार के प्रश्न शामिल हैं।
खंड-ब: 50 अंकों को पांच खंडों में विभाजित किया गया है, प्रत्येक 10 अंकों के 5 प्रश्न आंतरिक विकल्प होंगे। प्रत्येक खंड से एक प्रश्न का चयन करते हुए 5 प्रश्नों का उत्तर देना होगा, प्रत्येक उत्तर के लिए शब्द सीमा 250 -300 शब्दों में होगी।

Internal Assessment: 30 Semester Assessment: 70 Max. Marks100

Unit – I

1. Music & Attention: Introduction of Attention, Definations, Qualities, Types, Characteristics and Conditions of Attention.
2. Role of Interest in Music, Relation between Interest & Attention.

Unit – II

1. Feeling: General Introduction of feeling in music, Feeling & emotion.
2. Emotion & Appreciation of Music, Definations, Qualities and States of emotion, Emotional expression through classical music.

Unit – III

1. Imagination : Defination and importance of imagination in music, creative activity of Music.
2. Learning: Process of Learning in Music, Definations of Learning, Qualities of learning factors in learning, Objectives of learning, Principles of learning, 12 rules of learning by Carl Seashore.

Unit – IV

1. Importance of heredity & Evironment in Music.
2. Detailed Study of Ragang & Raag.
   I. Bihag :-
      A. Bihag
      B. Maru Bihag
      C. Bihagda

   II. Todi Ang :-
      A. Bilaskhani-Todi
      B. BhupalTodi
      C. GurjariTodi

Unit – V

3. Music Therapy.
4. Musical Aptitude Tests, Main measures of musical talent test by Seashore .

Paper- XI, XII, XV & XVI- Practical (Vocal)
Scheme & Syllabus – Practical-V, VI, VII & VIII

Paper- XI & XV Practical: (Lasting for 1.30 hrs, per candidate) 16 Hours per week
Scheme: Allotment of marks:

(a)	Question of Khayayls: candidate will be required to sing two slow Khayal of Examiner's choice.	100 Marks
(b)	Question of Khayal	50 Marks
(c)	Dhrupad/Dhamar or other composition	50 Marks
		Total200 Marks

N.B. : The practical paper will be set on the spot by the Board of Examiner in consultation with the internal Examiners.

Paper XII : (Lasting for 1.30 hrs. per candidate) 16 Hours per week
Scheme: Allotment of Marks **8 Hours per week**

(a)	Comparative & Critical Study of Ragas	50 Marks
(b)	Viva General awareness of the subject	50 Marks
(c)	Stage Performance	100 Marks
		Total:200 Marks

Paper XVI : (:Lasting for 1.30 hrs. per candidate) 16 Hours per week

(a)	Extempore composition from the given song or new pattern	60 Marks
(b)	Viva General awareness of the subject	70 Marks
(c)	Comparative and Critical study of Ragas	70 Marks
		Total:200 Marks

N.B.: The practical paper will be seton the spot by the Board of Examiner in consultation with the internal Examiners..

Paper XI & XII
Compulsory Group: Marva, Bhairav, Mian-Ki-Malhar.

Optional Group:
a. Ahir-Bhairav, Bairagi-Bhairav, Nat Bhairav, Anand Bhairav, Sourashtra Bhairav, Shivmat-Bhairav.
b. Sur Malhar, Ramdasi-Malhar, Jayant-Malhar, Nat-Malhar, Megh-Malhar.
c. Lalit, Puriya, Sohani.

Note:
1. Candidate are required to prepare all the Ragas from the compulsory group very throughly with extensive elaboration
2. Any two from prescribed three groups may be selected and at least two ragas from each group may be prepared.

3. Candidate are to required prepare any to fast Khayals from the remaining ragas.
4. In all nine (09) Ragas are to be prepared with seven (07) VilambitKhayals and Fast Khayals and three Fast Khayals.
5. Candidates should learn any two composition from the following : Dhrupad, Dhamar, Tarana with full Gayaki from the above Ragas or Thumri, Tarana with full Gayaki from the above Ragas or, Thumri, Tapa-in any Raga.
6. Special attention should be given toward artistic presentation while preparing seventeen Ragas.
7. Variety to Tals may be kept in view for Khayals.

Paper XV& XVI
Compulsory Group: Bihag, Malkons,Todi.

Optional Group:

a. Jog, Jogkons, Chandrakauns, Kaunsi-Kahada.
b. GurjariTodi, Bilaskhani-Todi, BhupalTodi, Saragvarali, Multani.
c. Nand, Bihagada, Nat-Bihag, Maru-Bihag, Savani (BihagAng).
d. Hanskinkini, Patdeep, Madhuvanti, Kirvani, Barva, Sindoora.

N.B.: The practical paper will be set at the spot by the Board of Examiner in consultation with the internal Examiners.

Note:

1. Candidate are required to prepare all the Ragas from the compulsory group very throughly with extensive elaboration
2. Any two from prescribed three groups may be selected and at least two ragas from each group may be prepared.
3. Candidate are to required prepare any three fast Khayals from the remaining ragas.
4. In all ten (10) Ragas are to be prepared with seven (07) VilambitKhayals and Fast Khayals and three Fast Khayals.
5. Candidates should learn any two composition from the following: Dhrupad, Dhamar, Tarana with full Gayaki from the above Ragas or Thumri, Tarana with full Gayaki from the above Ragas or, Thumri, Tapa-in any Raga.
6. Special attention should be given toward artistic presentation while preparing seventeen Ragas.
7. Variety to Tals may be kept in view for Khayals.

Book Recommended :

1. Natyashastra : Bharat
2. Brihaddeshe : Matang
3. Sangeet Ratnakar: Sharangdeva
4. Rag Tarangini : Lochan
5. Sangeet Parijat : Ahobal
6. The Music of Hindustan: Strangways
7. The Music of India: Popley
8. Music and Musical Modes of Hindustan
9. Hindustani Music : G.H. Ranade
10. The Music of India : D.P. Mukherjee

11. Rag Tatha That Ki EtihasikPrasthBhoomi : G.N. Goswami
12. Rag O Roop: Swami Prajyanada
13. North Indian Music : AillianDaneilou
14. Bharat Ka Sangeet Siddhanta : Aacharya Kailash Brahaspati
15. Sangeet Shastra: K. Vasudev Shastri
16. Pranav Bharati : Pt. Omkar Nath Thakur
17. Rag O Ragni : O.C. Ganguly
18. Elements of Indian Music : E. Clements
19. Karnatak Music: Ramchandran
20. Ragas of Karnatak Music : Ramchandran
21. South Indian Music : Sambamurthy
22. Bhartiya Sangeet Vadya : Dr. Lalmani Misra
23. Dhwaniaur Sangeet : Lalit Kishore Singh
24. **Contemporary School of Psychology : Roberts S. Wood Worth.**
25. **An Outline of psychology : Willam Dongall.**
26. **Music Therapy: Edited by Edward Podolsky D.M. Department of psychiatry Kings Country Hospital Booklyn. New York**
27. **The Psycho-dynamics of everyday behaviour K. L.Brown and Kari, A Menninger.**
28. **Psychology of Musician: Parcy C. Buck.**
29. **Psychology of Music: Carl E. Seashore**
30. **The Psychology of Society: Maris Gangsberg.**
31. **Fundamentals of Industrial Psychology: Altert Walton.**
32. **Psychology of Industry: Norman R.F. Mayer.**
33. **Therapeutic of industry: Norman R.F. Mayer.**
34. **Psycho- Acoustics : B.C. Deva**
35. **Effect of Music: Max-Shoen and EastherGatewood.**
36. **Sources of Music : Eric Bloom**
37. **Philosophy of Music : Pole.**
38. **Therapeutic Quality of Music : B. Beliamy Gardner.**

(For Theory)Books Recommended Practical:

Karmic Pustak Malika : V.N. Bhatkhande
Rag Suman Mala : Umdekar
Abhinav Manjari : S.N. Ratnajankar
Aprakashit Rag : Patki
Raga Vigyana : 7 Parts by Patwardhan
Sangeetanjali : Lt. Onkar Nath Thakur

Periods per week

Theory Papers
I, II, V, VI, IX, X, XIII, XIV **4 Hours/Week**

Practical Papers
Paper III, IV, VII, VIII, XI, XII, XV, XVI **8 Hours/Week**